1: Gayton E-5 (1925-1930) 1948 NS29 Yokuts NS29

tip of the chin. This piece was grasped with the teeth, while the end at the back was pulled from each side around the hanging hair and, enclosing the hair, twisted into a long roll. Twisted as tightly as possible, the roll was pulled up over the left ear and forward across the peak of the forehead, around the right ear, and the end of the roll, which was net rather than hair, was pinned in place with a bone or wooden skewer. The hanging flap in front was raised and tucked in over and back of the roll over the forehead (fig. 7, d). Ornaments were fastened to this with skewers. The Wukchumni seem to be the southern limit for the hair net: the Yaudanchi did not use it (M.S.; S.G.), although tribes to the north, including the Miwok, did.

It is said that in old times every man had at least one ear lobe pierced. On ordinary occasions a little wooden or cane pipe was carried there. For dress an elaborate ear ornament called po', made of quail crests and a single hawk feather bound to a slender stick or cane, was thrust in the lobe with the quill pointing forward. Sometimes just a quill was worn, especially a greased quill when the hole had first been made; this, too, was called po' (M.P.). Women also used these ornaments.

In the Central Foothill region all men who had drunk jimsonweed, and many others as well, had the nasal septum pierced. A tubular bead (huma´na) some three inches long was worn in it on dress occasions (J.P.). This does not agree with Kroeber's information, that only women had the nasal septum pierced.[162]

An article of dress worn most frequently by messengers but also used by other men was a long pouch made of a whole ground-squirrel skin with fur left on, or sometimes of a small fox skin. It was worn at the left side-back with the neck or open end pulled up and hanging out over the belt. A messenger carried money in it, an ordinary man his small talismans or trinkets of value. It was put under the neck at night as a pillow and for its protection.

Women's dress.---Women also wore a buckskin breechclout. There was no distinction in the cut save that a woman's might be somewhat longer; it was held in place with a similar belt. The clout was not necessarily donned until first menses, although most girls approaching puberty wore the "grass" aprons.

Over the breechclout women wore a back and front apron of shredded fibres, the back one longer and coarser (ču´niš, Wukchumni; ṭo´hot, Yaudanchi). The inner bark of willow, cut, dried, and pounded as for string, was used by Wukchumni, Gawia, Telamni, and Yaudanchi.[163] The Wukchumni, Gawia, and Telamni, like the lake people, made aprons of tule fibre if

[162] Handbook, 519.

[163] Yaudanchi, from Kroeber, ibid.

291 available. Large tules were pulled into strips;
286 they and whole small tules were pounded with a wooden stick on rock (usually the bedrock mortar where good working space was provided) until softened and pliable. Any of these materials, when made into aprons, was twined along one edge with willowbark string (ša'). One row of twining held the fibres together; a second, below the first, included the bent-over ends which had been turned down on the outside. Both rows of twining continued into a twisted two-strand belt. When asked why two aprons were made rather than one continuous skirt, M.L. said the back "wore out too fast"; hence the replaceable sections.

292 On dress occasions aprons of deerskin (ki'naːp) were worn, sometimes put on over the fibre aprons (fig. 8, b). The front apron of deerskin was edged with deer hoofs which rattled prettily. Not all women could afford these. M.L. spoke proudly of having such an apron which her mother had made for her first puberty ceremony. Women whose husbands were poor hunters or had other vocations bought deerskin and hoofs for themselves.

291 The basket cap (waki'ñuts) was always
285 coiled, of a shape similar to the small individual mush basket. It was used only when
[482] carrying a heavy load with the tumpline (M.P.). While the cap is said to have been invariably coiled, a museum specimen (U.C. 1/2958; no provenience other than Yokuts) is a small, diagonally twined "bowl" (7-1/2"x 8" diameter at rim, 4-3/4" deep), palpably old and undoubtedly a cap. Its rim is bound with buckskin and is patched with buckskin at a point where a tumpline would have worn it. It is patterned with a wide band of double zigzag at the edge and a band of single zigzag near the base. There is no other piece like it in the Yokuts collection and it is presumably introduced from an outside source, possibly Miwok or Pomo. The attempt to preserve it by repair even suggests that it might have been valued because of its oddity among the Yokuts.

301 Ear ornaments (po') were differentiated from men's only by having two long strands of beads added; they were then called yau'wakan.

302 Women's hair was long save during the
[765] period of active mourning, when it was singed close to the head if grief were deep, to the shoulders for a lesser bereavement. Like men's it was parted in the middle and, at work, was tied at the nape of the neck, but the front hair was usually singed off to form bangs. Both sexes washed the hair with soaproot suds and brushed it with soaproot brushes.

[237 On special occasions eagle down was stuck
381] on the bangs and fore hair with soaproot glue.
292 An ornamental headband (hoči'n) worn by women was woven of fine milkweed string by the usual "sewing" technique for belts and had beads introduced to form a diagonal pattern. The band was 2 to 3 inches wide, long enough almost to

292 encompass the head, and tied with strings at the back of the head. These strings were sometimes wound around the hair which had been pulled into a bunch at the nape.

302 515 Personal care.---Both sexes brushed the hair daily with a soaproot brush. Men would do this in the morning if they had no immediate work. Women more often brushed and arranged their hair in the early afternoon after returning from seed-gathering, pounding acorns, or other arduous work. For washing hair, chips of [368] dried soaproot were put in a large basket of warm water. This was done at the creekside if possible and the hair was rinsed in running water. Normally the hair was not washed while swimming.

754 Both sexes took care in the disposal of hair which, if found by a malicious shaman or by an evil person who would take it to a shaman, could be used for contagious magic. (How this was accomplished M.L. could not say.) Women hid their hair combings until a large bunch had collected, then took this to a spring of water where it was buried under a stone. To do this not only ensured safety from magic but aided the hair on the head by causing it to grow [826] more luxuriantly. Combings were not burned because this would cause the living hair to fall out prematurely. Menstruants scratched the [841] head with a stick; otherwise the hairs would split and fall out.

Spittle was covered over to protect it from shamans.

826 Nail "paringa" (if any) were not protected. Some people tore off nails but most kept them ground down by rubbing them on a small water-rolled stone. A woman, particularly an old one, might let a left thumb- or big-toenail grow excessively. This served as an instrument in shelling nuts, seeds, splitting basket materials, or even as a personal weapon. When such a nail broke off, it was left anywhere.

M.L. recounted the following of her maternal grandmother who had a long toenail.

826 539 One of Ju''ulneš' daughters had married a man who was a reckless gambler. He lost everything. Then he played the chip and pole game with a man, bet his wife as the stake, and lost her. The men became angry and began to fight. The old woman, looking on, was very mad at her son-in-law whom she already despised as worthless. She grabbed some ropes of ča and [presumably with the help of the man's opponent] succeeded in tying up the culprit. Then Ju'ulneš picked up some stones and hit him. As he fell she kicked him and cut his penis with her long toenail. She was so pleased with her success that she kept her nail long thereafter.

292 Ceremonial dress.---The fundamental parts of ceremonial regalia, usually worn by shamans when engaged in public dances or rituals, were the feather headdress and feather skirt. Additional ornaments of feathers, skins, beads,

[text continues on p. 69]

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Fig. 8. Yokuts and Western Mono ceremonial dress. a, Waksachi male dancer at naming ceremony. b, woman dressed for any ceremony. c, Nuhuna costume. d, shaman in full regalia. (Reconstructed from descriptions, photographs, and museum specimens.)

292 and shells added to the effect.[164] Such dress was not exclusively a shaman's but might be owned by any person who had need of it, for [426] instance, a singer. Men borrowed shirts and hats when participating in dances or ceremonies.

292 The feather skirt was called čo·ñiš (M. and M.P.), like the woman's fibre apron.[165] 237 This was composed of strands of string into which owl down had been twisted. Each strand was tipped with a flicker (šipoi''·ts) feather. The skirt had a belt of its own from which the strands were suspended, but over this was worn another belt with beads woven into it (koikoi).

The headdress had two parts. The central part (ču) was an upright bunch of magpie tail feathers, surrounded at its base with white owl feathers; and, next, a thickset buttress of short black crow wing feathers. The second part (se·ma) was a fat fluffy crown of black or white owl breast feathers. The one pictured was of pure white and brushed lightly with red paint.[166]

293 In the ear lobes were worn falcon quills (po') surrounded with quail crests.

237 Necklaces (walat) of small disc beads, the long humana beads, and abalone pendants were worn.

A bandoleer of koikoi carried eagle-feather pendants. Such little bunches of feathers, eagle or flicker, would hang from the neck or down the back, or swing from the wrists and upper arms of a doctor in full dress. A bandoleer of flicker quills was a rare prized ornament.

Around each wrist were weaselskin bands (sau·n·t). These carried special supernatural power. Weaselskin bands or bunches of feathers were often fastened below each knee. There were no ankle ornaments, and the feet were unshod.

Ornament

386 Paint.--Three colors of paint were used by 302 the Wukchumni and Gawia, as among other Yokuts. The red paint (ho·y·n, J.B., M.L.; red color, pači·kan, J.B.) was an earth obtained at Wa·wun between Badger and Aukland. It turned red when burned (possibly yellow ocher or cin- [177] nabar). Red paint was not newly introduced at the Ghost Dance (as claimed by Powers) (J.B.). Black paint (kadi·an) was a grey earth which [757] turned black when burned. It was used as a salve for sore eyes and rectum. White paint

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[164] The following description and reconstruction in fig. 8, d, are based on a photograph of M.P.'s uncle which I was not permitted to have copied. M.P. described each item of the costume as she recalled it.

[165] Kroeber gives chehem; see Handbook, 508, pl. 42.

[166] See also, ibid., 508, fig. 44; and Holmes, pl. 35, wherein is shown a shaman's head net, feather headpieces, ear ornaments, hairpin, and shell-trimmed bandoleer.

757 cutting. "The chills and fever came right out of the top of the head" (M.P.).

755 If a person met a ghost (tawa'tsa) after dark it might cause the intrusion of such objects as fingernails, hair, or clots of blood. These had to be sucked out from a cut. (See Anecdote 8 below.)

If a woman had an intimate man friend who died, he might come back and have intercourse with her. An orgasm during sleep was attributed to this. But a severe headache was believed to result, which had to be sucked out through the top of the head by a professional shaman.

754 Most illnesses were attributed to evil shamans who were thought to "shoot" the intrusive object in order to be called to treat the case and so receive payment. (See Anecdotes.)

[827] J.B. said all sicknesses with pain were caused by shamans. Pain was called ho'ba (the word also for blood). Shamans shot pains into the lumbar region of woman's backs.

756 When curing, shamans wore the same dress
535 regalia as when dancing: feather headdress,
292 weasel-skin wristlets,[254] down-strand skirt,
237 feather bunches hanging from the wrists, ear plugs, and other ornaments. Not every shaman owned such a complete outfit: the most important item, after the feather hand bunch which after all was an implement of work, was the feather hat. Any man who was going to do something special in a ceremonial way would buy or borrow one of these, whether he was a shaman or not.

755 Cases of slight sickness did not call for singing or dancing. The doctor pressed his patient all over, asked for symptoms from both patient and attending relatives, and also asked about the patient's recent activities in order to explore the possibility of the sick man's having had some weird experience (such as meeting a ghost) to which the illness was attributable. Then he smoked, communed with his helper, and proceeded with whatever treatment he deemed best. A more stubborn case would call for singing and dancing. This was done in the house beside the patient and in the presence of the family. As the shaman danced he repeated aloud what his supernatural advisor was telling him. (But he was not possessed; it was not the helper's voice or words, but his own.) If the doctor "wanted to make a show," he would have the patient removed to the public fire where people assembled to watch. During this performance the shaman might hire a singer
755 to accompany him and a winatum to assist him.
522 It was the privilege of anyone who wished or dared to give a clowning pantomime of the shaman's activities, "but it was usually a

[826]
[435]

[254] These protected the vulnerable seat of supernatural power in the wrists. M.L. said a shaman would pay one hista (about 25 cents) for a weasel (sho'ot) skin.

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789 about it." She did not know of B.W.'s father doing this. She thought the doctor dipped some feathers in water and prayed; the wind came first and then rain.

184 796 751 Snake ritual.---This was not performed earth of Kings River: "the best doctors were always that way (south)." But in spring everyone wore an abalone charm (čuneki) while seed-gathering; this made the snakes rattle while still at a safe distance.

Jimsonweed Ritual

796 276 The ritual (tañi ʼña) of drinking jimsonweed (ta ʼñai) was held each spring by the Kechayi. The informant had never taken jimsonweed herself but had seen it administered at Šanwoganiu (Millerton) by an old Chukchansi man named Hoi ʼyop (lupine). After consultation with the village chief, the date for the ritual was publicly announced. The announcement had to be made at least twelve days in advance, during which time prospective participants assumed a liquid diet (seed or acorn soup). The drinkers were twenty to thirty years of age, of both sexes. While the ritual was given in the early spring of each year, only rarely did a person participate annually. The ultimate purpose was "to have good health," but it is unfortunate that E.M. did not know of the immediate aim, which we can only presume from other information was to obtain a helping spirit -- a dream helper.

A few days before the ceremony the participants left home and were housed in the homes [292] of relatives living some distance away. They all wore "koikoi belts"[74] which they tightened up to ease the pangs of hunger.

On the morning of the ceremony the drinkers assembled outside the village, where they were joined by the leader bearing a bundle of jimsonweed plants on his back. They all ran once around the village (they did not jump over a hoop). The leader then went to the usual assembling spot for the village; as he approached he sang and talked saying that "ţ:pni is coming." There he mashed up the plants in a large basket and poured water over them. The drinkers were arriving also, each with a woman singer following. The spokesman (yateʼ:č) was present: he [554] told them to come closer to the central basket; when the drink was ready, he pointed out the order in which it was to be administered, who was to be first, next, and so on. Everyone present sat down. Then the leader filled small baskets with the decoction and gave one to each participant. He sang continuously. At his signal all drank: there was no "delayed offering" of the drink. Usually the effects were felt at once: the men and women began "dancing

[74] A belt with koikoi beads woven into it, worn on dress occasions, as shown in fig. 13, g, Pt. I.

1: Gayton E-5 (1925-1930) 1948 N529 Yokuts N529
[P.1936] Chuckchansi

846 852 783 women relatives of the man's family did the same for the wife's attendants (mother and sister) who had been in the shelter with her. Then the man's mother gave the washing baskets to the wife's mother, who poured out the liquid and took them home. At the same time the man's mother was presented with a large gift basket filled with the acorn mush which the wife's mother had prepared in the steaming shelter. This the man's mother took away to eat with her visitors.

After the bath the young mother was arrayed in all her finery. She wore a deerskin apron, and strings of beads around her waist, neck, and forehead. On her wrists she had bracelets of rabbitskin [sic; probably a more valued fur, possibly even weasel or otter skin to prevent magic intrusion of sickness. --A.H.G.]. The two women relatives of the girl were also dressed in their best. It is not stated that the girl's mother-in-law provided the girl's attire, though such was normally Yokuts custom.

[292] [825 237]

Then the paternal grandmother bathed the baby with wormwood liquid. The maternal grandmother received the washing basket. Like his mother, the infant was dressed in ornaments. He was shown to all the visitors.

431 846 852 783 A further exchange of gifts took place. The young mother's family had assembled quantities of acorn meal, seeds, manzanita berries, etc., while the young father's family had provided meat and baskets. The paternal and maternal grandmothers then told each other that they had these gifts, and to go get them and take them home.[121]

Then feasting commenced around the two families' fires, which were not far apart. The young mother's family entertained all her relatives and friends who had come to celebrate with her, while her husband's family did the same for him. The young man's family feasted on the acorn meal provided by his wife's family, while the girl's family enjoyed the meat provided by her husband's father. However, both groups had acorn meal, seeds, meat, manzanita cider, etc., to compose a full menu for feasting.

[178] Today gifts are given at a child's birth, e.g., money, bead belts. But, inferentially, the cleansing ceremony for the mother is omitted. The interpreter L.W., herself a young mother, said, "I guess that's why we all get skinny now when they don't do that to us," at which H.W. and L.W. both laughed.[122]

[121] It is not meant, of course, that recipients trotted home with each set of gifts exchanged. It can be assumed that, if the man's parents came from another village, they did not go home until after the affair was over. "Home" in such a case merely means their quarters or camp in the village they were visiting.

[262] [122] The meat tabu for a new mother is not mentioned, but it is implied in the subsequent feasting and in L.W.'s remark: some form of ill-health was thought to result from carelessness in such matters (cf. Wukchumni).

526 stood a post. Opposing players stood on each side of the screen and endeavored to strike the post concealed from them by tossing long spear-like sticks (longer than arrows) over the blind. The stick nearest the post won a point. An umpire (scorekeeper ?) stood at the end of the screen where he could watch both sides. The opposing players were named as a group, said M.N., one for a bird the other for an animal [moiety ?].

[292] [171] No special clothing was worn for games, said M.N. All the games she described were played by both Chukchansi and Miwok at Picayune and Ahwahnee. She mentioned here her grandfather, a Chukchansi, who later married into Ahwahnee, a Miwok village (presumably to imply methods of diffusion).

524 [177] The informant N.W. described games which she claimed were aboriginal but are suspect as of white source, perhaps modified by acculturative processes. The first might be played anywhere; native names should have been got for the other two.

Throwing sticks.--Boys frequently played with sticks about fifteen inches long. They threw them about, one stick at another.

Jackstones.--Girls, very rarely boys, played with twenty pebbles. One pebble was thrown up in the air, another picked up, and the thrown one caught as it fell; this routine was continued until a miss occurred. The winner, who successfully picked up all twenty, had the privilege of thumping the loser twenty times, first on the knuckles, then on the nose (twenty thumps total). This made some girls cry.

London Bridge.--This was played by girls ten to fifteen years old. A couple stood facing each other, clapped their hands together. Other children in line, filed under the clapping arms, and the last in line was captured, if possible, by the couple. The one caught was then picked up by the feet and shoulders and swung back and forth until he named his family's totemic animal.[140] Those so caught were out of the game. When all were disposed of, the first couple was replaced by another pair.

If boys played this game, they did so by themselves. It was a favorite at large gatherings. N.W. had played this, saying it was known long before the coming of the whites. A song accompanied the game as follows.

bala'	bala'	'omis
clap	clap	mother

This was sung over and over until the last in line, off guard, had been caught.

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[140] Does this imply a normal restraint in naming or telling one's totemic animal, or is it no more significant than if an American child were asked to tell his middle name?

W Y 291 A sewn leather jacket was denied by S.O., yet other informants said a sort of sleeveless jumper with side seams could be bought from the Eastern Mono. (It is possible S.O. misunderstood my query.)

W Y [237 439] Rabbitskin blanket.--The Michahai and Waksachi, when on their camping trips to the lower foothills, caught jack rabbits. Sometimes they bought rabbitskins from Wukchumni, Gawia, and Telamni. They also saved and used the upland rabbitskins for blankets.

W Y 292 237 Dance costume.--The shaman's dance skirt, which he wore on all dress occasions, consisted of many 18- to 24-inch pendent strands of ša' string into which chicken-hawk down had been rolled. Each strand was tipped with a bluejay or flicker quill.

The headdress consisted of the usual two parts, the vertical feather bunch (čuha´o, Michahai; čuha´bⁱ, Waksachi) made of roadrunner quills, and the soft fluffy crown (se´ma, Michahai; sema´bⁱ, Waksachi) of crow feathers.

W Y 292 462 435 The skirt was made by either men or women, but the headdress was made only by men. An old man at Kičeyu (Dunlap) named Ko´'o was particularly skilled at making headdresses, which he sold at a price somewhat equivalent to $10.00

W Y 301 304 Ear and nose plugs.--Everyone, said S.O., had his or her ears punched. This was done with a fine pointed manzanita stick. The heated point was pressed from in front against the lobe, behind which was pressed a small flat stone. The stick was pushed on into the hole and left until the wound healed. Then a series of increasingly larger sticks were inserted. Cane tubes were sometimes inserted, and the men's quail-feather ear plug of the Yokuts was used. A women's ear plug, also derived from the Yokuts of the plains, consisted of a ring of abalone shell (li´la, Michahai) which fitted the aperture like a plug, and from which dangled short strands of clamshell disc beads.

Similarly, in the old days, both men and women had the nasal septum pierced. A single humana shell bead was the favorite ornament for this aperture.

Y W 304 Tattooing.--There were no special practitioners of this art, "anybody could do it." The design was pricked in the skin with the point of a fine obsidian blade and charcoal was rubbed in the abrasion. The patterns were stereotyped. Women had vertical lines from lower lip to chin, but these were never used by men. Both sexes used horizontal lines running from the corners of the mouth to the ears, and bandlike lines on the inner wrist. Two old women, Bren and Sugarfoot, were noted for their ambitious decorations which consisted of straight wide lines commencing on the chin and continuing down throat, chest, and breasts. S.O. could recall no other kinds of designs.

W Y 302 [192] Paint.--Face and body paints were hapa´ka o´čik (red), toiye´'i očik (white), and mutakei´wik očik (black, i.e., charcoal) [all terms Michahai.]

W Y 285 192 It may be worth noting that, in Michahai at least, there is a special term for the coiling technique, but none for twining; hence, li·h·´li na (coil I [my coiled basket]) and ti·´i·´si na (make I [any kind of basket twined or coiled]).

W Y 285 192 415 Coiled ware.---1. o´sa (Michahai, Wukchumni, Waksachi). This is called "bank" in English, as money, sacred talismans, or any sort of treasure was kept in them. D. said the snake doctors kept their pets in these while in captivity for the Snake Ritual (usually they were kept in cages of open-twined basketry).

2. a´mat (Michahai), kača´o (Wukchumni), a´po (Waksachi). This was an individual eating and drinking dish. When made with curved sides, it was used by women as a cap under the tumpline.

W Y [291 482] 2a. pi´kwo[1] (Waksachi). The woman's basket cap, according to B.O. It was never donned save for use under the tumpline.

3. a´oki (Michahai). A modern shape which is said to have been invented to keep bread in; in English it is called "bread basket." D. was firm in her statement, which is corroborated by independent Wukchumni information, that it was never used for keeping acorns or any other purpose. Yet it closely resembles the large coiled baskets used for washing and as gifts at rituals. Water was kept in similar baskets for household use.

4. koiyo´to (Michahai, Wukchumni). The circular sifting tray, which was about two feet in diameter.

W Y [524] 5. tai´wan (Michahai). A circular gambling tray used in the women's dice game. It might be two to three feet in diameter and was distinguished from the sifting tray by its more sharply curved sides and superior decoration.

Twined ware.---6. po·´no (Michahai), tapono´či (Waksachi). This was the cooking basket. The traditional and only decoration of these was four horizontal bands of redbud. The basic material was called taka´ti (Michahai; sourberry, D.; chaparral brush, B.O.). When seeds were stored in the house, they were put in baskets of this type and covered with a coiled flat traylike cover called uti´·´i (Michahai).

W Y [482] 7. a´naš (Michahai), wo´no (Waksachi). The burden basket, carried by tumpline on the back, was twined of takati and starched with soaproot (to´hod, Michahai) liquor.

8. ča´phai (Michahai), ta´myuk (Wukchumni), ta´neho (Waksachi). This name was used for the handled seed-beater or for a basket of the same shape without the handle. The latter was used as a sieve or for any other purpose for which it proved convenient.

8a. A larger coarser, unhandled variant of the above, also called čaphai, was used exclusively for catching and carrying fish.

W Y [231] 9. Cages of open twine weave were used to house pigeons, rattlesnakes, and possibly other small pets. These had pointed bottoms, were covered with a lid, and hung from trees.

2: Kroeber E-5 (ca. 1918) 1953
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535 turesque spectacle when several tribes gathered at once; but it has
527 the appearance of being only a prelude.

CEREMONIAL PARAPHERNALIA.

292 The eternal yellow-hammer forehead bands of the California In-
237 dians are not lacking among the Yokuts; but the characteristic dance
[301] costume of these tribes comprised the *chohun*, a skirt of strings of eagle down, and the *djuh*, a tall headdress of tail plumes of magpies, encircled at the base by crow feathers (Fig. 44). The eagle-down skirt extends across the Sierra to the Shoshonean tribes as far east as Death Valley (Pl. 42). It has not been reported from any part
[171] of interior California other than the Yokuts, and in southern California its place is taken by a skirt of large eagle feathers. In this garment we have thus to recognize either a local development or an influence from the Great Basin. The magpie and crow headdress is found, with some slight variation, among the Maidu and Patwin; and it may accordingly be assumed for the intervening Miwok also, though not yet reported from them. With the Maidu, this ornament is part of the apparel of god impersonators, such as the *Sili* and Bear spirit; among the Yokuts, who do not indulge in such esoteric representations, it is worn in the mourning dance, in the complementary dance of rejoicing, and by shamans. It is a familiar fact that the same article or element of civilization is frequently utilized for widely different purposes, and in quite diverse connections or meanings, by distinct nations.

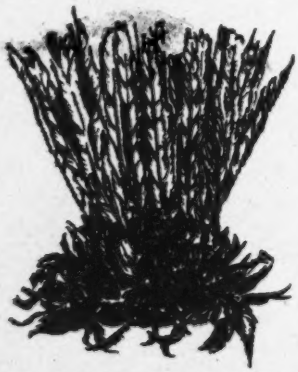

FIG. 44.—Yokuts dance headdress of magpie and crow feathers.

292 The *djuh* was held in place by a stick jammed through its base
237 and the hair as bunched under a tightly drawn head net—the usual
301 central Californian device for fastening large feather ornaments to the head. The *chohun* was made from the down of a large water bird, called *goldat* by the valley tribes, when they experienced difficulty in securing a sufficient supply of eagles. Sticks tipped with the showy crest feathers of the mountain quail were passed through the pierced ear lobes.

293 Two other ornaments were much used by the Yokuts: the *wachem*
237 and the *notmut*. The former was a loose bunch of feathers carried
301 in the hand and swinging with every motion; the latter, a belt, also worn as leg band, of strings of twisted hair cut off by mourners. This

2: Kroeber E-5 (ca. 1918) 1953

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Western Shoshone NT22

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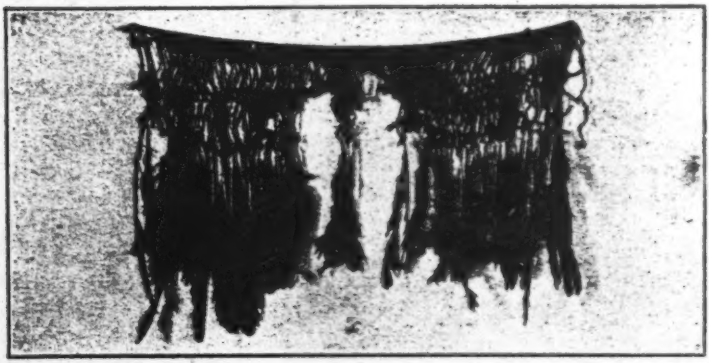

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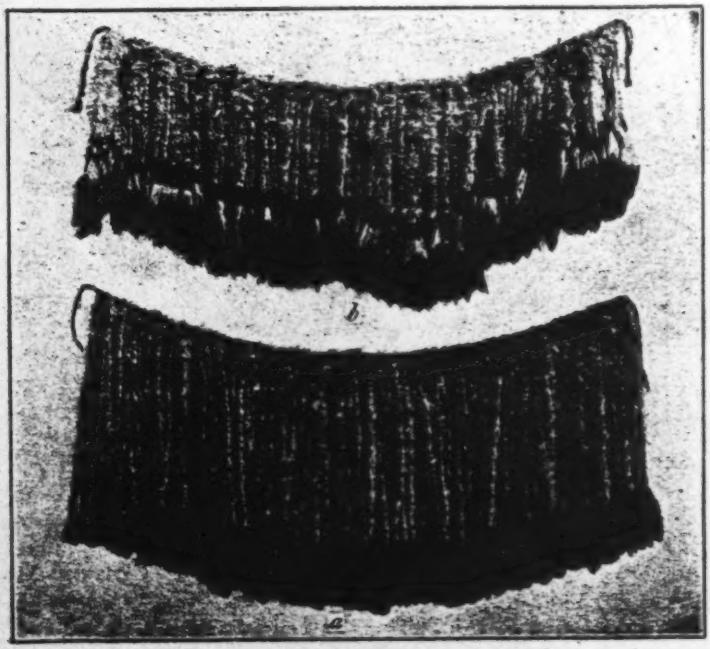

FEATHER DANCE SKIRTS

a, Kaw; b, Yokuts; c, Luiseño

[p. 508(B)]

2: Kroeber E-5 (ca. 1918) 1953
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The Chukchansi know of a female shaman who on being killed and buried emerged from the ground in the shape of a bear and walked off unmolested. The Tachi ascribe to their bear doctors, and of course especially to those of their neighbors, the faculty of surviving repeated killings in their bear shape: the medicine man merely returns to his home the next night as if nothing had happened. A famous shaman of this kind was at San Luis Obispo in mission times, they declare. Once he was trapped or roped, in his animal form, and had the misadventure of being dragged in to fight a bull. This tale seems to include the Chumash among the tribes that believed in bear doctors.

While the valley Tachi bear doctor might dance over a patient, the Choinimni and Yaudanchi had a public dance of such personages, held outdoors. The exhibition is described as harmless in effect, and the dancers were paid, but the purpose of the demonstration, except as a demonstration, is obscure. Obviously the ceremony falls into the same class as the *Ohowish*, *Heshwash*, and rattlesnake stepping rites already mentioned. The two or three participants were painted entirely black, and were naked save for a headband of eagle down and a claw necklace, or skin around the loins, that had been taken from the animal they controlled. The dance was clearly mimetic. The feet were held together, the body leaned forward, the hands hung down. The step was a short stiff leap with a heavy land. Gradually the doctors jumped to their song, growled, spread their fingers like claws, and leaped forward as if to seize a foe.

RATTLESNAKE SHAMANS.

The Chukchansi, among whom the public stepping ceremony was lacking or slenderly developed, nevertheless had shamans who cured rattlesnake bites. The poison was sucked out with a bone whistle, pointed, however, at the sun, and not at the bitten part. The poison was then displayed as a salivalike string—no doubt from the shaman's own mouth—and put away in a basket to be kept by him. The connection of rattlesnake and sun has already been alluded to as regards the shaman's spirit. The Yaudanchi rattlesnake doctor extracted gopher teeth by direct sucking: as the snake feeds on gophers, it retains their teeth to inject as poison.

Rattlesnake doctors are said to have received only moderate fees, as contrasted with the bankrupting payment to the Yuki shaman; and rattlesnakes are declared to have been killed, though reluctance to do this is so great among most other California Indians that it may be supposed that even among the Yokuts a common man would not lightly perform the act.

2: Kroeber E-5 (ca. 1918) 1953
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285 171 Chemehuevi forms are rounder, while the farthest traceable affinity is the small spherical basket of the Luiseño and Cahuilla. It is therefore possible to set the focus of the constricted neck forms among the southern Yokuts or the Chumash. As between these two groups, general grade of culture favors the Chumash, while the Yokuts are more central in the distribution of the type. The northern Yokuts, on and near the San Joaquin, do a much poorer grade of work than their southerly kinsmen, as do the Mono. But the Tübatulabal approximate the Tulare-drainage Yokuts in fineness of execution.

292 285 [482] The woman's basket cap was probably Yokuts. At least the southern Yokuts seem to have shared it with their southern and eastern Shoshonean neighbors. This hat was, however, worn only with a load on the back, not habitually. It is curious that the range of the southern California cap coincides with that of the carrying net; of the northern form, with the technique of exclusive twining.

285 [531] The pattern scheme of Yokuts baskets varies from the prevailing horizontal banding of southern California to the diagonal, vertical, and broken effects of Miwok basketry—largely according to locality. Materials and technique are also intermediate. The sewing is close, as in the north; in the Shoshonean area to the south, wider spaced. The foundation is a bundle of *Epicampes* grass, as in southern California; the wrapping, however, is not *Juncus*, as there, but more woody materials: root fibers of sedge (*Carex* or *Cladium*?) for the ground color, *Pteridium* fern root for black, bark of *Cercis* or redbud for red.

Very flat trays were made in coiling. The banded decoration of these brings them nearer Cahuilla and Luiseño ware than Maidu, where radiating designs prevail in flat work. Miwok coiled trays have gone out of use, if they were ever made. Yokuts women employed the finest of their trays for dice throwing; but of course the type was also put to more lowly and daily service. [525]

Twined baskets were more poorly made, but filled a greater variety of needs and perhaps outnumbered coiled pieces in the normal household. The carrying basket was loose enough in texture to be describable as openwork. The interstices were filled with a mucilaginous smear. The commonest of all receptacles is an oval or ovate tray, with a rounding bottom. The term "winnower" describes only one of its manifold uses. The seed beater was but such a tray, one end of which was continued to a handle. Another form of tray was rounded triangular, nearly flat, and wholly or partly in diagonal twining. This has almost certainly been borrowed by the Yokuts from the Shoshoneans on their east. The Tulare Lake tribes must once have possessed a considerable array of special ware in [177]

3: Latta Y-5 (1923-1948)1949 NS29 Yokuts NS29

526 in a shinny game, often placing the ball on a small mound of earth resembling a golf tee. We are told that in some instances the ball was buried in the earth and that the two who started the play were required to dig it from the ground with their clubs before striking it.

I remember well that when I was a boy in the San Joaquin Valley I visited relatives who used this last method of starting the play in shinny. It was with great surprise that I afterward learned that the Indians had used the same method many years before, and that we had probably obtained it from them. Many pioneers have been surprised to find primitive Indians [177] playing shinny. Few of them ever realized that it was originally an Indian game and that the whites first learned it from the Indians.

On May 2, 1943, I for the last time ~~interviewed~~ the late Thomas A. Baker, son of the founder of Bakersfield. He told me of playing shinny with the Yowlumne Indian boys who lived in a village located in Bakersfield between where the Santa Fe passenger station and Mercy Hospital are now located. It is typical of the pioneer accounts of Yokuts shinny: "I remember that I used to play shinny with the Indian children. They used a block of wood about the size of a tennis ball, and almost any old stick they could find for a club. They were surely hard to beat at shinny, and were as rough as could be in their play. I have always been amazed that the Indians learned to play shinny so well so soon after the white people came here."

In playing the game most like ours, which was called *Daht'-k'hoo Nun-coo'-ish*, the goals were established about four hundred yards apart and consisted of two holes in the ground. The play was begun in the middle of the field, equally distant from each goal. Sides were chosen and the play began. One side attempted to take the ball to one of the goals and the other side tried to take it to the opposite goal. The game might continue for four hours and was ended as soon as the ball was goaled by one side.

The game most commonly played and called *Kahdahduitch* (Kah-dah-doo'-itch), was in the form of a race, and was elaborately staged and carefully managed. A paid umpire was [292] necessary in conducting this game. He was dressed in Indian finery, consisting of feather headdress and feather skirt. Compared with one of our present day football officials, he would have been a striking figure.

3: Latta Y-5 (1923-1948)1949 NS29 Yokuts NS29

THE RAINMAKING CEREMONY

789 791 Few San Joaquin Valley grain farmers, who have paid white rainmakers to produce rain for their withering crops, know that rainmaking was a well established profession long before grain crops were planted in the San Joaquin. But such was the case, for there are numerous data recording that the business of rainmaking had become a profession among the Yokuts tribes. These data extend from one end of the San Joaquin Valley to the other, and also into the northern portion of Santa Clara County around the present towns of Mayfield and Mountain View, which is generally held to be a part of primeval Yokuts territory. This work has been carried on down to date. Not many years ago, a prominent *Tachi* Yokuts rain doctor passed away at Santa Rosa Rancheria, south of Lemoore. His Tachi name was *Si'-nel,* but he was known to surrounding white settlers as Indian Bob, the Rain Dancer. [764] While this manuscript was being completed, Clarence Atwell, the last of these Yokuts doctors, died at the same rancheria, his dance costume being buried with him.

Because of the continued scarcity of water in the territory that was once Yokuts and the great efforts being made to provide more of it, the Rainmaking Ceremony is of more interest to present San Joaquin Valley residents than anything else concerning the Yokuts.

[292 302] Dressed in his feather skirt and headdress, his body painted dead black and striped with bright white, the Yokuts rainmaker surely was a weird figure. He danced in the night about a fire and sang his magic song. In this he was aided by *Ahanich,* paid singers, and was assisted by other rain-desiring tribesmen.

789 648 To the surrounding white settlers of the 1860's, whose drying crops needed rain more than did the Tachi, the Rain Doctor appeared only as a dangerous Indian Chief, inciting his people to attack the whites. From John Ezra, of Kings River Island, near Laton, I learned that it was because of this fear on the part of the whites that the Tachi for a long time gave up their rain dances.

789 778 Connected with the rain making ceremony was a magic stone, which, when properly invoked by song and dance, could produce anything from a sprinkle to a cloudburst. It could bring luck in fishing and could bring water into dry streamchannels. A photograph, reproduced in this volume, shows

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Sinel, a Tachi medicine man and rain-maker from the north shore of Tulare Lake. He was born and died at the old Tachi village of Waiu, southeast of present Lemoore. His medicine costume is authentic, except for the wire belt and the beaded band worn diagonally across his chest. The wristlets and necklace are made of primitive periwinkle shell and soapstone beads. The large spangles are of abalone shell. The top of the headdress is made of magpie tail feathers, surrounded by a string of fine, down-covered feathers from the breast of the eagle. Next below is a mass of split crow tail-feathers and around the brow is a down-covered band. In the older days Sinel's face and body would have been painted black, his face decorated with large dots and his legs and arms with stripes of pure white paint made of native chalk. The ear ornaments are made of sparrow hawk and flicker feathers, the batons of red-tailed hawk and sparrow-hawk feathers. The skirt is made of milkweed strings into which have been twisted down from the breast of the eagle. The tips of the skirt strings have tied to them the tips of the tail feathers from the red-tailed hawk. Photo furnished by Mrs. Mary Pohut.

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3: Latta Y-5 (1923-1948)1949 NS29 Yokuts NS29

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[539]

Ah-hah-now'-uh *We-ah'-hah*
Ah-hah-now'-uh *We-ah'-ah-hah*
(We are crying)
Wuk'-e le'-o *We-ah'-ah-hah*
(We cry again) (We are crying)
Ah-hah-now'-uh *We-ah'-ah-hah*

When the song was done they all clapped their hands together and pointed at each other in time with each other.

They had men to lead the singing. All the people sang together. The lead singers were called *Ah-ha'-nitch*. We paid them to sing. There were about six at my father's Lonewis. They were painted black on their face, and stomach, too. They had white spots on their face and white stripes across their stomach. [533] [302]

All of the time until the Lonewis was over, all day and all night, some one was singing, someone was crying, someone was dancing.

The second night the *Hohuno* (Ho-hoo'-no) danced. This was the first night the big fire was lit. Hohuno was dressed in a long pretty blue dress that covered his head and reached to the ground. The Winatun dressed him. We children were all afraid of him. His Indian name was *Huyupah* (Hoo-yoo'-pah).

The part of the dress that went over Honuno's head was made of the smooth skin and feathers from a fish crane. It fitted close to his head and was so smooth not a feather was out of place, except two feather horns on each side like a horned owl. On the front were fastened two large round pieces of abalone shell for eyes. They were just above his eyes. He had peek-holes right under them. When he came close to us he would lean over and look at us with those big eyes and we would almost die. 159 769 292 235

From the shoulder down the dress was loose. Long, blue wing feathers from fish cranes were fastened to a loose skirt of strings. These feathers could swing loose as Hohuno danced. They were fastened about the middle so they would fly around like birds when he danced.

On his back, fastened across his shoulders, was a stick. About ten short pieces of bamboo hung loose from the stick. The pieces of bamboo were the size of a pencil, maybe a little bigger. When he danced, Hohuno would jerk his shoulders and make the bamboo sticks rattle together. 159 769 293

3: Latta Y-5 (1923-1948)1949 NS29 Yokuts NS29

moved them from our shoulders down at each step. We stepped to the left. After we got tired we just dragged one foot and then the other. Some carried little baskets of beads and threw them on the ground as they danced. We danced around and around in the same place all of the time and made a deep ditch in the ground. It was a new dance to us. It was different from the *Lonewis* (Lo-nee'-wis) dance.

About six or seven *Ahanich* (Ah-ha'-nitch) [professional singers] led the singing. The Indian doctors wore skirts and feather hats and danced around with the rest of us. The main song that they sang went like this:

Hah-nah nahn' een'-ah nah'-ni
(I will be anything)
Hah-nah nahn' een'-ah nah'-ni
Hah-nah nahn' een'-ah nah'-ni
Hah'-nah nahn' een'-ah a - a
[repeat indefinitely]

I do not know all of the words, but they mean something like, "I will be anything, crow, rock, stick, rattlesnake, or anything, if our dead people come back."

All of the time we expected to see our dead people come back. We got tired, but we danced six days and nights. Once a small girl did not want to dance, but her mother made her dance anyway. After awhile the girl left the circle and went to her mother's camp. She lay down and died. The doctors worked over her for an hour or two and brought her back to life. They got a pine tree top and stood it up on her breast. Then they called all of us girls to watch her. The doctors blew on her forehead and she finally awakened.

The mother asked the girl who had died what she had seen. We thought maybe she had seen some of her dead people. But she said, "Nothing." Then she was all right again. The girl's name was *Ne-he'-ut*. She is still living at Rio Chiquito over near Kern River.

When the dance was almost over, Pleas Work and his brother, and "Club-foot" Guthrie and an Indian named *Ho'-sawm* came and told us that the white people were coming to kill all of us. We were afraid of the white people all of the time, so we all ran away into the timber and mountains. This was before the last night of the dance was over. We left without either our grub or our clothes.